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# MANUAL OF DANCING STEPS



ELSA POHL





Class GV 1593

Book .P6

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# MANUAL OF DANCING STEPS.



MANUAL  
OF  
DANCING STEPS  
WITH A COMPILED LIST OF  
TECHNIQUE EXERCISES  
(RUSSIAN SCHOOL OF DANCING)  
AND  
39 ORIGINAL LINE DRAWINGS

BY  
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### **Author's Note.**

This little book is the outcome of numberless inquiries from students in my classes for an authentic and comprehensive text-book on the Theory and Technique of Dancing. Each step has been considered from four important aspects: definition, time, execution and purpose. These have been arranged in a particularly useable and attractive form, that should recommend this volume to teachers as a practical reference book.

E. P.

Saint Louis, May, 1914.

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## PART I

### Group 1

#### DANCING STEPS

##### ATTITUDES ("5 POSITIONS")

Definition.

An *attitude* is a posture executed with both feet on the floor.

There are 5 standard attitudes, commonly called, "the 5 positions". The 1st, 3rd and 5th are known as "closed positions", because the feet are together; the 2nd and 4th "open positions", because the feet are apart.

All positions are named from the front, and when the foot is placed in a corresponding position in rear, the word "behind" is added, thus: left foot in 3rd position as opposed to: left foot in 3rd position behind.

The 3rd and 4th positions follow the *law of opposition*, which means that the hand opposite to the foot in front is high. (See drawings of above positions.)

The so-called "stationary position", or lower 1st position, is used as a starting position for the 5 attitudes.

Music: 2/4 time.



STATIONARY POS.

Stand with feet together; arms down in front, palms facing body.

### 1st Position



1st. POS.

Stand with feet together; arms move slowly upward till they are in line with the waist line, palms down till the movement is almost completed, when hands are turned, so that palms face each other. Arms are kept well away from the body and a perfectly natural position of the hands is maintained thruout this and all other attitudes.

1st position denotes attention.

### 2nd Position



2ND POS.

Right (left) foot slides to the side, toe well pointed; arms move slowly to side, palms up. When finished, palms may remain up or be turned down.

2nd position denotes strength.

### 3rd Position



3RD POS.

(Opposition of Arm and Foot)

Right (left) foot draws in till the heel touches the instep of stationary foot; left (right) arm moves slowly upward and in front of head, so that palm can be looked into easily; body bends to right (left).

3rd position denotes dignity.

### 4th Position

Right (left) foot slides forward, foot resting





4TH POS.  
(Opposition of Arm and Foot)

on the four little toes; right (left) arm moves slowly down to 1st position; body bends to right (left.)

4th position denotes haughtiness.

### 5th Position



5TH POS..

Right (left) foot draws back till the heel touches the toe of the stationary foot; right (left) arm moves slowly upward thru 1st position to position above and in front of the head; body straightens.

5th position denotes beauty.

## ARABESQUE

Definition.

An *arabesque* is a posture executed with one foot on the floor.

## MOVEMENTS

Definition.

A *movement* may mean first, an activity of the body from a resting position, or second, a change from one activity to another.

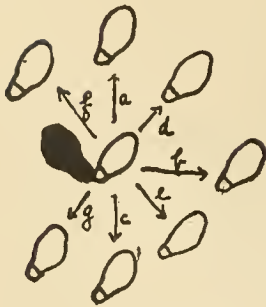
There are 9 standard movements in dancing:

- 1—droit—to swing the foot forward and backward.
- 2—overt—to swing the foot from right to left.
- 3—glissé—to slide.
- 4—tourné—to turn.
- 5—tortiller—to twist.
- 6—battu—to beat.
- 7—sauté—to hop.
- 8—jeté—to leap.
- 9—coupé—to cut.

## A STEP

Definition.

A *step* means a placing of the foot in any direction and transferring the weight onto it. Thus:



Step right foot	{	forward (a)
		sideward right (b)
		backward (c)
		diagonally forward right (d)
		diagonally backward right (e)
		across in front (f)
		across behind (g)

The left foot follows a corresponding series.

## FRAPPÉ

Definition.

*Frappé* to stamp. May be executed with one or both feet, beginning from toes.

*Note.* In practise, when in ballet slippers, care must be taken to only feign the stamping, so as not to jar the nerves of the spinal column.

## ÉLEVER

Definition.

*Élever*—to rise on the toes.

May be executed in each of the 5 positions, but in the 2nd position and 4th position both heels are flat on the floor at the start. The arm movement follows the "law of opposition." Music:  $\frac{3}{4}$  time.

Execution.

*Élever* in 1st position

Prep.	{	Stand with feet in 1st position.
		Arms in 2nd position.
		Rise on toes,
		Arms move thru 1st to 5th position.
{	{	Lower heels,
		Arms move to 2nd position.

*Élever* in 2nd position.

Prep.	{	Stand with feet in 2nd position (both heels on floor).
		Arms in 2nd position.

- { Rise on toes,  
   Arms move to 1st position.  
 { Lower heels,  
   Arms move to 2nd position.
- Elever in 3rd position.  
 Prep. { Stand with right (left) foot in 3rd position,  
   Arms in 2nd position.
- { Rise on toes,  
   Arms move thru 1st to 3rd left (right).  
 { Lower heels,  
   Arms move to 2nd position.
- Elever in 4th position  
 Prep. { Stand with right (left) foot in 4th position, (both heels flat on floor.)  
   Arms in 2nd position.
- { Rise on toes,  
   Arms move thru 1st to 4th left (right).  
 { Lower heels,  
   Arms move to 2nd position.
- Elever in 5th position.  
 Prep. { Stand with right (left) foot in 5th position.  
   Arms in 2nd position.
- { Rise on toes,  
   Arms move thru 1st to 5th position.  
 { Lower heels,  
   Arms move to 2nd position.
- Purpose.       Elever develops balance.

## PLIER

- Definition.     *Plier*—to bend the knees.  
                   May be executed in each of the 5 positions,  
                   also on one or both feet.

Music: 2/4 or 4/4 time.

{ Rise on toes	count 1
{ Bend knees sideward	count 2
{ Straighten knees	count 3
{ Lower heels	count 4

Purpose. Pliers develop suppleness and balance and are valuable for toe dancing

## GLISSÉ

Definition. *Glissé*—to slide.  
May be executed in all directions.

## PETIT BATTEMENT

Definition. *Petit Battement*—low beating.  
May be executed from any closed position, but 3rd and 5th positions are preferable.  
Music: 2/4 time.

Execution. Petit Battement in 2nd position.

Prep. { Stand with left foot in 3rd position.  
{ Arms in 2nd thruout exercise.

{ Slide right foot to 2nd position.  
{ Draw right foot in to 3rd position.  
{ Slide left foot to 2nd position.  
{ Draw left foot in to 3rd position.

Continue for 16 measures, moving forward; this leaves the left foot in 3rd position. Commence moving backward by sliding left foot to 2nd position and drawing in to 3rd position behind; repeat with right foot and continue 16 measures in all.



Petit Battement in 2nd and 4th positions.

Prep. {Stand with left foot in 3rd position,  
Arms in 2nd position thruout exercise.

{Slide right foot to 2nd position.  
Draw right foot in to 3rd position.  
Slide right foot to 4th position.  
Draw right foot in to 3rd position.

{Slide left foot to 2nd position,  
Draw left foot in to 3rd position,  
Slide left foot to 4th position,  
Draw left foot in to 3rd position.

Continue for 16 measures, moving forward;  
this leaves the left foot in 3rd position.  
Commence moving backward, thus:

{Slide left foot to 2nd position,  
Draw left foot in to 3rd position behind.  
Slide left foot to 4th position behind,  
Draw left foot in to 3rd position behind.

Repeat with right foot and continue 16  
measures in all.

Petit Battement in 2nd and 4th positions,  
avec Port de Bras.

Execution.

Same exercise as above with the following  
arm movements inserted between the change  
from foot to foot:

When the right foot has completed the  
series, it is held in 3rd position, while arms  
move thru 1st to 4th position opposition  
(left arm high) and again to 2nd position;  
the body bends naturally away from the  
high arm and straightens again as arms move  
to 2nd position.

The left foot then executes the beatings, is held in 3rd position at finish, while arms are moved, this time right arm is high.

Purpose.

Petit battement develops leg and foot extension and promotes good bodily carriage.

## GRAND BATTEMENT

Definition.

*Grand Battement*—high beating.



Executed from 1st position when on place, from 3rd (or 5th) position when moving forward or backward. The knee is kept straight in all beatings except backward, when it is slightly bent and the direction of the entire leg is inward. The toes must be well stretched, they are the last to leave the floor and the first to regain it. The body is held upright and still during entire exercise.

Music:  $\frac{2}{4}$  time.

Execution.

Grand Battement (on place).

Prep. { Stand with feet in 1st position,  
Arms in 2nd position thruout exercise.  
{ Raise right leg sideward,  
Close right leg in 1st position.  
{ Repeat.

Same with left leg.

{ Raise right leg forward,  
Close right leg in 1st position.  
{ Repeat.

Same with left leg.

{ Raise right leg backward.  
Close right leg in 1st position.  
{ Repeat.

Same with left leg.

Repeat the sideward exercises with right and left legs to finish strain of music.

Grand Battement (moving forward).

Prep. { Stand with left foot in 3rd position,  
Arms in 2nd position thruout exercise.  
Raise right leg backward and close in 3rd position behind.  
Raise right leg sideward and close in 3rd position.  
Raise right leg forward and close in 3rd position.  
Repeat forward raising once.

Same with left leg.

Continue alternately right and left any number of times.

Grand Battement (moving backward).

Prep. { Stand with left foot in 3rd position.  
Arms in 2nd position thruout exercise.  
Raise left leg forward and close in 3rd position,  
Raise left leg sideward and close in 3rd position behind,  
Raise left leg backward and close in 3rd position behind.  
Repeat backward raising once.

Same with right leg.

Continue alternately left and right any number of times.

Purpose.

Grand Battement gives strength and vigor and develops high extensions, large steps and leaps.

### DÉGAGER

Definition.

*Dégager*—to transfer, to sway.

May be executed in 2nd position; 2nd and 4th position; 2nd and 4th position behind.

Music:  $\frac{3}{4}$  time.

*Note*—Each change is made by rising on the toes of *both* feet.

Execution.

# Dégager in 2nd position.



Prep.



(1)



(2)



(3)

- Prep. { Stand with right foot in 2nd position.  
Arms in 2nd position.  
{ Rise on toes (of both feet) and transfer weight to right foot,  
{ Arms lateral to left; head turned to right.  
{ Rise on toes again,  
{ Extend right arm forward and to 2nd position.  
{ Transfer weight to left foot,  
{ Arms lateral to right; head turned to left.

## Dégager in 2nd and 4th positions.

- Prep. { Stand with right foot in 2nd position.  
Arms in 2nd position.



"A"

- { Rise on toes (of both feet) and transfer weight to right foot.  
{ Arms lateral to left; head turned to right.  
{ Rise on toes and sway back onto left foot, draw right foot to 1st position.  
{ Arms move to 2nd position.



"B"

- { Slide right foot forward and transfer weight to it,  
{ Arms move to 5th position, body bends to left.  
{ Rise on toes and sway back onto left foot; draw right foot to 1st position,  
{ Arms move to 2nd position; body straightens.



Repeat, commencing to left side.

Dégager in 2nd and 4th positions behind.

Prep. { Stand with right foot in 2nd position.  
Arms in 2nd position.

Repeat "A" of above exercise.



{ Rise on toes and slide right foot to 4th  
behind and transfer weight to it;  
Arms lateral to right; body bends to right.  
{ Rise on toes and draw right foot to 1st  
position,  
{ Arms move to 2nd position and body  
straightens.

Purpose.

Dégager develops poise, balance, grace,  
co-ordination.

### ASSEMBLÉ

Definition.

*Assemblé*—to bring the feet together.

Executed from an open to a closed position  
(1st, 3rd, 5th).

Music: 6/8 time.

Execution.

*Assemblé* (moving forward).

Prep. { Stand with right foot in 3rd position.  
Arms in 2nd position.

{ Slide right foot to 2nd position,  
Arms move to 1st position.

{ Close right foot in 3rd position.  
Arms move to 3rd position left;  
body bends to right.

{ Slide left foot to 2nd position,  
Arms move thru 2nd to 1st position.

{ Close left foot in 3rd position,  
Arms move to 3rd position right;  
body bends to left.

Continue as often as desired.

Assemblé (moving backward).

- Prep. { Stand with right foot in 3rd position.  
Arms in 2nd position.  
Slide right foot to 2nd position.  
Arms move to 1st position.  
Close right foot in 3rd position behind.  
Arms move to 3rd position right;  
body bends to left.  
Slide left foot to 2nd position.  
Arms move thru 2nd to 1st position.  
Close left foot in 3rd position behind.  
Arms move to 3rd position left;  
body bends to right.

Continue as often as desired.

Purpose.

Assemblé develops decision and finish.

## BALANCE

Definition.

*Balance*—a combination of a slide (glissé), a closing of feet and rising on the toes (assemblé et élever) and a lowering of heels (retomber).

May be executed sideward, forward and backward.

Music:  $\frac{3}{4}$  time.

Execution.

Balance (sideward).

- Prep. { Stand with feet in 1st position.  
Left arm at waist, right arm hanging at side.  
Slide right foot to side,  
Close left foot in 1st position and rise on  
toes (of both feet).  
Lower heels.

Return to starting position by repeating balance-step commencing with left foot.

Right arm swings easily to 1st position and down, swinging higher with each repetition until 5th position is reached.

Repeat all commencing with left foot to left side;  
Arms reversed.

Balance (forward and back).

Prep. { Stand with feet in 1st position,  
Arms in 2nd position.

{ Slide right foot to 4th position,  
Close left foot in 3rd behind and rise on toes  
(of both feet),  
Lower heels,  
Arms move thru 1st to 5th position,  
Body bends to left.

{ Slide left foot to 4th position behind,  
Close right foot in 1st position and rise on  
toes (of both feet),  
Lower heels.  
Arms move to 2nd position.

Repeat whole, commencing forward with right foot.

Purpose. Balance-step develops poise, control, co-ordination, grace.

### THREE-STEP TURN

Definition. *Three-Step Turn*—a complete turn, either right or left, executed by taking three steps.  
Music: 4/4 time.

## Three-step Turn.

Execution.

- Prep. { Stand with feet in 1st position,  
Arms in 2nd position.
- |  |         |
|--|---------|
| { Step sideward with right foot<br>Arms in 2nd position  | count 1 |
| { Turn one-half way round to right and<br>Step sideward on left foot,<br>Arms thru 1st to 5th position | count 2 |
| { Complete turn right and<br>Step sideward on right foot,<br>Arms move to 2nd position                 | count 3 |
| { Hold left foot in 2nd position   | count 4 |

Repeat to left side commencing with left foot.

Purpose.

The three-step turn is a preparatory exercise for a tour de basque.

## SAUTÉ

Definition.

*Sauté*—to hop.

May be executed on one or both feet, in any direction or with a turn (the latter called "tour sauté.")



Sauté is a jumping exercise and must be begun with a tiny bend, then hop, then land with a tiny bend. The raised leg is slightly bent and the direction of entire leg is backward and inward. Bend trunk backward toward raised leg; keep head in line with forward foot.

Music: 6/8 time preferable in technique; 2/4, 3/4 4/4 may be used in dances.



Execution.

### Sauté (on place).

Prep. {Stand with left foot in 3rd position.  
Arms in 3rd position open (left arm high).  
  
{Raise right leg backward and  
Hop on left foot.

Continue hopping on same foot any desired number of times.

Bring arms thru 1st position to 3rd position right open and hop on right foot any desired number of times.

*Note*—Arms do *not* follow “law of opposition.”

### Tour Sauté.

One step preparation and one hop, turning completely around in same direction of step.  
Arms in 3rd or 5th position.

Purpose.

Sauté is an aerial exercise and develops lightness.

### JETÉ

Definition.

*Jeté*—to leap or throw the weight from one foot to the other.

May be executed in all directions or with a turn (the latter called “tour jeté”).

In moving forward the raised foot comes behind; in moving backward, it comes in front.

Arms are lateral in opposition; trunk bends to side of weight.

Music: 6/8 time.

Jeté simple—a tiny little leap without leg extension sideward (1 count)

Jeté à la second—a leap with leg extension sideward. (2 counts)

Jeté grand—a leap with high leg extension sideward. (2 counts)

Execution.

Jeté (moving forward).

Prep. {Stand with right foot in 3rd position.  
Arms in 2nd position.



ft. raised behind.

{Leap sideward onto right foot,  
Left foot in 5th position raised behind,  
Arms lateral to the right,  
Body bent to right and  
Head thrown back.

{Left arm leads to 2nd position,  
Leap sideward onto left foot,  
Right foot in 5th position raised behind,  
Arms lateral to the left,  
Body bent to left and  
Head thrown back.

*Note*—The space covered is not so much sideward as forward.



Jeté (moving backward).

Prep. {Stand with right foot in 3rd position.  
Arms in 2nd position.



ft. raised in front.

{ Leap sideward onto right foot,  
Left foot in 5th position raised,  
Arms lateral to the right,  
Body bent to right and  
Head thrown back.

Same with left foot.

*Note*—The space covered is not so much sideward as backward. In both exercises it is possible to move forward or backward on a straight line, which would be the most dignified execution.

Execution.

### Tour Jeté.

Prep. { Stand with right foot in 3rd position.  
Arms in 2nd position.

{ Step sideward with right foot,  
Leap onto left foot making a complete turn,  
Arms move thru 1st to 5th position,  
Step sideward onto right foot,  
Arms move to 2nd position.

*Note*—Above exercises may be taken in any direction. A tour jeté consists of one step and one leap, the second step being added as a finish.

Execution.

### Grand Tour Jeté (moving backward).

Prep. { Stand with left foot in 3rd position.  
Arms in 2nd position; body turned to right.

{ Hop on left foot,  
 Slide right foot backward,  
     Arms in 2nd position,  
 Draw left foot to 3rd position,  
     Left arm to 1st position.  
 { Step backward on right foot } making a com-  
 Leap onto left foot,                 } plete turn right.  
 { Arms move thru 1st to 5th to 2nd pos-  
 ition.

Purpose.

Jeté is an aerial exercise and develops lightness.

*Walking* is a series of tiny jetés, which become very pronounced in *running*.

### TORTILLER

Definition.

*Tortiller*—to twist or turn the leg.

May be executed with one or both feet.

Music: 4/4 time.

Execution.

Tortiller.

Prep.

{ Stand with feet in 1st position.  
 Arms hang loosely at sides thruout  
 exercise.



{ Turn right heel out,  
 Turn right toes out,  
 Turn right toes in,  
 Turn right heel in (feet in 1st position).

Repeat with left foot.

Repeat with both feet.

Purpose.

Tortiller strengthens the arch of the foot and is an excellent orthopedic exercise.



## COUPÉ

Definition. *Coupé*—to cut.  
Executed from a raised to a raised position.  
(2nd position raised or 4th position raised).  
Music: 6/8 time.

Execution. Coupé in 2nd position.

Prep. {Stand with right foot in 2nd position raised,  
{Arms in 2nd position thruout exercise.

{Bring right foot to left and  
{Cut left foot to 2nd position raised.

Continue left and right alternately.

Coupé to 4th position raised.  
Prep. {Stand with right foot in 4th position raised,  
{Arms in 2nd position, palms up,  
{Body turned toward left corner,  
{Head turned forward.

{Bring right foot to left and  
{Cut left foot to 4th position raised behind.

{Bring left foot to right and  
{Cut right foot to 4th position raised.

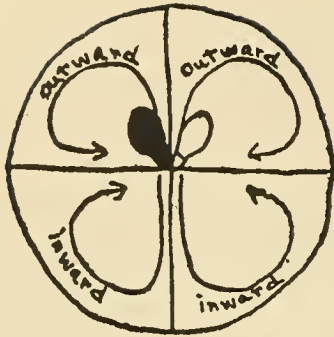
Continue any number of times.

Change position and face right corner,  
left leg in 4th position raised.

Purpose. Coupé develops precision.

## PETITE ROND de JAMBE

Definition. *Petite Rond de Jambe*—small foot circles  
(described on the floor).



(after Chalif.)

May be executed:

From 1st position to 1st position;  
From 2nd position to 2nd position;  
From 4th position to 4th position.

Each petite rond de jambe occupies one-fourth of a large circle and the direction may be (1) forward and outward or (2) backward and inward.

Music:  $2/4$  time with accent on second beat to give decision.

Execution.

Petite Rond de Jambe outward (from 1st to 1st position).

Prep. { Stand with feet in 1st position,  
Arms in 2nd position thruout exercise.  
{ Slide right foot to 4th position,  
Slide right foot to 2nd position,  
Draw right foot to 1st position.

*Note*—Execute with straight legs; when 4th position is reached the leg and ankle are stretched as far as possible; same is true in 2nd position.

Purpose.

Petite Rond de Jambe develops the muscles of the hip, ankle and toes.

### ROND de JAMBE

Definition.

*Rond de Jambe*—circles described in the air by the leg.

Direction and execution as above exercise, except that the foot leaves the floor, which changes the positions to raised.

Music:  $2/4$  time.

Grand Rond de Jambe—same as preceding exercise with high leg extension added.

Demi Rond de Jambe—one-half of a "rond de jambe," used as a preparation for certain steps.

### CHANGEMENT (de Pied)

Definition.

*Changement de Pied*—changing the position of the feet.

Music:  $\frac{2}{4}$  or  $\frac{4}{4}$  time.

Execution.

*Changement de Pied*.

Prep.



{ Stand with right foot in 3rd (or 5th) position,  
Arms hang loosely at sides.

{ Begin with a tiny bend of the knees,  
Jump upward,  
Change position of feet in the air,  
Land with left foot in front and knees bent,  
Straighten knees.



Repeat any number of times, always changing position of feet.

Purpose.

*Changement* develops lightness and quickness.

### ENTRECHAT

Definition.

*Entrechat*—to spring into the air and change the position of the feet as often as possible before landing.

May be executed from 3rd position or 5th position.

Music:  $\frac{2}{4}$  or  $\frac{4}{4}$  time.

Purpose.

*Entrechat* is an aerial exercise and develops lightness, agility, skill.

### PAS BALLONNÉ

Definition.

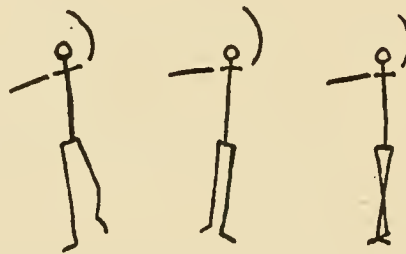
*Pas Ballonné*—is a combination of 3 movements; hop, step, step. Name derived from balloon and implies stepping over a balloon.

May be executed in all directions; in moving forward or backward the arms are in 2nd or 5th position; in moving sideward arms are in 3rd position. The knee of the raised leg is *slightly bent*.

Music: 2/4, 3/4, 6/8 time.

Pas Ballonné to right.

Execution.



Prep. { Stand with right foot in 3rd position.  
 { Arms in 3rd position right thruout exercise.  
 { Hop on left foot and raise right leg diagonally forward (knee slightly bent).  
 { Step onto right foot.  
 { Step onto left foot in 3rd position behind.

*Note*—The arms do *not* follow law of opposition,

Purpose. Pas Ballonné is an aerial exercise and develops lightness and grace.

## ÉCARTE

Definition. *Ecarté*—to jump from a closed position, open the feet in the air, and land in a closed position.

May be executed in 1st, 3rd or 5th position.  
Music: 2/4 time.

Écarté in 3rd position.  
Prep. { Stand with right foot in 3rd position,  
Arms hang loosely at sides.

Count 1 { Begin with a tiny bend and  
Jump upward,  
Separate feet sideward (or forward and  
back) in the air.  
Count 2 { Land with right foot in 3rd position and  
knees slightly bent,  
Straighten immediately.

Purpose. Écarté is an aerial exercise and develops  
lightness and precision.

## GLISSADE

Definition. *Glissade*—is a combination of 3 movements:  
1. Élever (to rise on the toes),  
2. Glissé (to slide),  
3. Assemblé (to close the feet).

May be executed in all directions, in moving  
forward or backward the arms are in 2nd or  
5th position; in moving sideward arms are in  
3rd position. Feet may be in 5th or 3rd  
position, the former is preferable for stage  
work.

Music: 2/4 or 6/8 time.

Execution. Glissades are of 2 kinds:

Simple—when the foot closes in the same pos-  
ition each time;



Changé—when the foot changes from back to front or vice versa.

Glissade (Simple) to right.

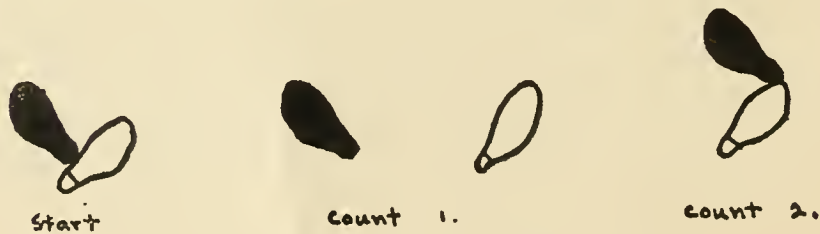


Prep. { Stand with left foot in 3rd position,  
Arms in 3rd position right *thruout* exercise.

1. Rise on the toes and slide right foot sideward,
2. Close left foot in 5th position behind and lower heels.

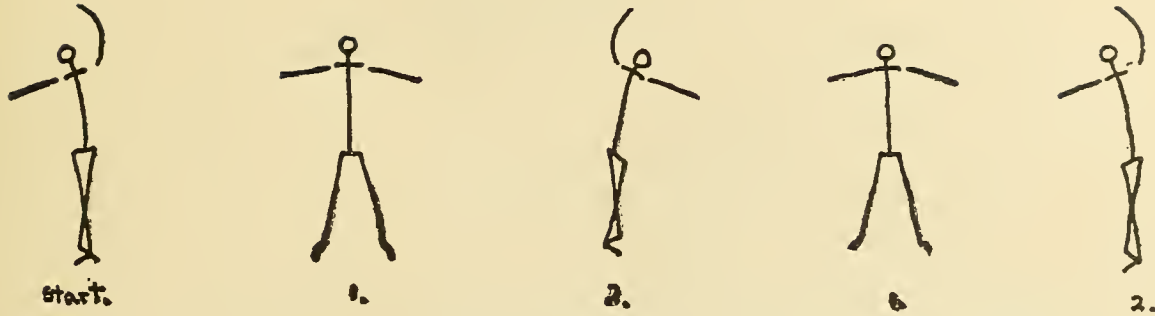
Continue any number of times.

Same may be executed with foot closing in front each time.



In moving sideward left, the arms will be reversed.

# Glissade (changé) to right.



Prep. { Stand with left foot in 3rd position,  
Arms in 3rd position right.

1. Rise on toes and slide  
Right foot sideward;  
Arms move to 2nd position.
2. Close left foot in 5th position behind,  
and lower heels;  
Arms move to 3rd position left.

1. Rise on toes and slide  
Right foot sideward;  
Arms move to 2nd position.
2. Close left foot in 5th position and lower  
heels;  
Arms move to 3rd position right.

Continue any number of times.

*Note*—The arms move directly to 3rd from  
2nd position, which allows of greater  
smoothness.

Purpose. Glissades (especially changé) develop grace,  
co-ordination and poise.

## PETIT BATTEMENT sur le cou-de-pied

Definition. *Petit Battement sur le cou-de-pied*—small beatings around the neck of the foot (i. e. ankle).  
Music:  $2/4$  time.

Execution. *Petit Battement sur le cou-de-pied.*

Prep. { Stand with right foot in 3rd position raised,  
Arms in 2nd position.

{ Extend right leg sideward (in air),  
Bring right foot to 3rd position raised behind,  
Bring right foot to 3rd position raised.  
{ Extend right leg forward (in air),  
Bring right foot to 3rd position raised,  
Close right foot in 1st position.

Commence with right foot in 5th position raised behind and substitute *backward* extension for forward.

Repeat entire series with left leg.

*Note*—The greater the dexterity, the greater number of beatings can be executed.

Purpose. *Petit Battement sur le cou-de-pied* develops balance, precision and skill.

## PAS

Definition. *Pas*—a step. The term is not used by itself, but in connection with other move-

ments, as:

Pas ballonné,  
Pas de basque,  
Pas de bourrée, etc., etc.

Pas may also indicate an entire dance, as:  
Pas de Fleur (Flower Dance).

### PAS MARCHÉ

Definition.

*Pas Marché*—a marching step consisting of 4 movements: Step, swing, step, close.  
May be executed in all directions.  
Music: 4/4 time.

A preparatory and better form of the above is:

Step, close, step, swing (known as the Hungarian Pas Marché).

If a pointing is used as a finish, it must be so designated, thus:

Pas marché and point (in 2nd or 4th position).

Purpose.

Pas Marché develops good bodily carriage and precision.

### PAS BOITEUX

Definition.

*Pas Boiteux*—a limping step consisting of 3 movements:  
1. Hop on right foot and raise left leg forward (straight knee).  
2. Step forward on left foot.  
3. Step forward on right foot.

May also be executed turning.  
Music: 2/4 time.

## PAS DE BOURRÉE

**Definition.** *Pas de Bourrée*—sometimes called “stuffing step” consists of 3 little steps (*not* slides). executed on ball of foot. Name derived from an old French dance, “La Bourrée.”

May be executed in all directions.  
Music: 6/8 time preferable for practise, but 2/4, 3/4, 4/4 may be used in dances.

Pas de Bourrées are of 2 kinds:

Simple—when foot closes in the same position each time.

Changé—when the foot changes from back to front, or vice versa.

**Execution.** Pas de Bourrée simple.



start.



1<sup>st</sup> step.



2<sup>nd</sup> step.



3<sup>rd</sup> step.

**Prep.** { Stand with left foot in 3rd position.  
Arms in 2nd position.

{ Step left foot to 5th position behind.  
Step right foot to side.  
Step left foot to 5th position behind.  
Arms move 1st to 2nd position.



Continue right and left alternately.

Same may be executed with foot closing in *front* each time.

Pas de Bourrée changé.



Prep. { Stand with left foot in 3rd position.  
      { Arms in 2nd position.

{ Step left foot to 5th position, behind,  
  { Step right foot to side,  
  { Step left foot to 5th position.

*Note*—A pointing in 2nd position is sometimes added as a finish, but must *not* be considered part of the bourrée. When a pointing is used, the arms move from lateral to 2nd position to lateral.

Purpose.        Pas de Bourrée develops technique and dexterity.

### TERRE À TERRE

Definition.    *Terre à Terre*—a series of pas de bourrées *simple* (not less than 4 steps).

This step is often used as an entrance.

## PAS DE CHAT

**Definition.** *Pas de Chat*—or “cat step” consisting of 4 movements: leap, slide, step, step.  
 Executed sideward.  
 Music:  $\frac{3}{4}$  time.

**Execution.** *Pas de Chat* to right.



- Prep.** { Stand with right foot in 3rd position.  
 Arms in 2nd position.
- Count 1** { Leap sideward onto right foot,  
 Arms in 2nd position, and immediately  
 Slide left foot across in front,  
 Arms move to 1st position.
- Count 2** { Step right foot to side.
- Count 3** { Step left foot to 3rd or 5th position behind,  
 Arms move slowly to 4th position left.

*Note*—*Pas de Chat* ends with arms in 4th position.

Repeat several times moving to right side.

Repeat to left side, arms reversed.

**Purpose.** *Pas de Chat* develops smoothness, co-ordination and grace.

## PAS DE BASQUE

### Definition.

*Pas de Basque*—named after the Province of Basque in France. The step consists of 3 movements:

1. Demi rond de jambe, jeté (describe one-half circle in air with leg, leap),
2. Glissé (slide),
3. Coupé (cut).

May be executed forward, backward, side-ward (called "lateral"), and with complete turn ("tour de basque").

Music:  $2/4$  or  $3/4$  time.

Pas de Basques are of 3 kinds:

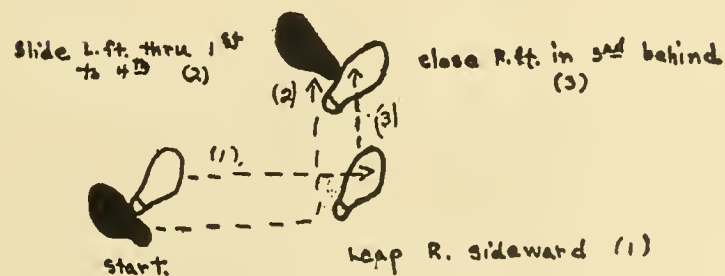
French,  $2/4$  time;

Russian,  $2/4$  time with leaping;

Spanish,  $3/4$  time.

### Execution.

Forward Pas de Basque.



Prep. { Stand with right foot in 3rd position.  
Arms in 2nd position.

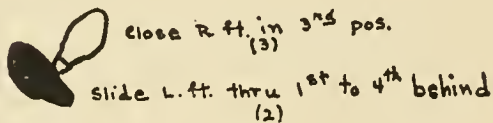
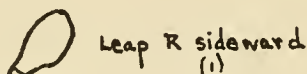
3-4 time.	Count 1	Demi Rond de Jambe with right foot and Leap sideward onto right foot, Arms in 2nd position. Slide left foot thru 1st to 4th position, Left arm moves to 1st position. Cut left foot to 4th position raised, Arms in 4th position right.	Count 1	2-4 time.
	Count 2			
	Count 3		Count 2	

Repeat commencing with left foot.

*Note*—If a single pas de basque is executed, the finish is an assemblé in 3rd position behind; if a series, then each step ends in a coupé.

Execution.

Backward Pas de Basque.



Prep.		Stand with right foot in 3rd position, Arms in 2nd position.		
3-4 time.	Count 1	Demi rond de jambe with right foot and Leap sideward onto right foot, Arms lateral to right. Slide left foot thru 1st to 4th position behind. Cut left foot to 4th position raised behind, Left arm leads to 2nd position.	Count 1	2-4 time.
	Count 2			
	Count 3		Count 2	

# Lateral Pas de Basque (cut, slide, cut).

Prep. { Stand with right foot in 2nd position raised.  
Arms hang loosely at sides.

{ Cut left foot to 2nd position raised,  
Slide left foot to 2nd position,  
Cut left foot to 2nd position raised,  
Arms swing easily from side to side.

*Note*—The *opposite* leg is raised sideward in preparation.

Definition.

Demi Pas de Basque.

*Demi Pas de Basque*—a half or incomplete pas de basque.

Execution.

Demi Pas de Basque right.



Slide L. ft. thru 1st to 4th  
(2)



Prep.



Leap R. sideward  
(1)

Prep. { Stand with right foot in 3rd position.  
Arms in 2nd position.

Count 1 { Demi rond de jambe with right foot and  
Leap sideward onto right foot,  
Arms in 2nd position.

Count 2, 3 { Slide left foot thru 1st to 4th position and  
transfer weight to it,  
Arms move to 3rd position open right.



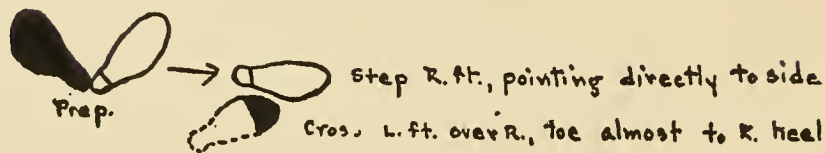
Repeat to left side.

Purpose. Pas de Basques develop grace and co-ordination.

### TOUR DE BASQUE

*Tour de Basque*—also called "pirouette de basque," a basque turn.

Execution. Tour de Basque right.



Prep. { Stand with feet in 1st position,  
Arms in 2nd position.

{ Demi rond de jambe with right foot and  
Step right foot to side (pointing directly to  
side,)  
Arms in 2nd position;  
Cross left foot over right, toe almost to right  
heel,  
Arms move to 1st position;  
Rise on toes of both feet and turn com-  
pletely around to right,  
Arms move to 5th position;  
Finish with right foot in 3rd position and  
lower heels,  
Arms move to 2nd position.

Repeat several times to right.

*Note*—Arms may move: From 2nd (thru 1st to 5th) to 2nd; from 2nd (thru 1st) to 2nd; from 2nd (to thighs) to 2nd.

Purpose. Tour de Basques develop balance, poise and technique.

## PIROUETTE

Definition. *Pirouette*—an artistic turn executed on one foot.

The raised leg is held in what is known as a *flowing position* and may be high or low, in front or behind.

The preparation may be done in any number of counts, the pirouette itself is executed in one count.

Execution. Pirouettes are of 2 kinds:

French or outward pirouette—

Stand on right foot and turn to right side,

or

Stand on left foot and turn to left side.

Italian or inward Pirouette—

Stand on right foot and turn to left side,

or

Stand on left foot and turn to right side.

There are three different and equally good positions for the arms:

1. Hands at thigh.
2. Hands at chest.
3. Arms in 5th position.

*Note*—A pirouette is essentially a man's exercise, the woman doing a tour de basque instead.

Purpose. Pirouettes develop poise, balance and skill.

### CHASSÉ

Definition. *Chassé*—a "chasing step," consisting of 3 movements:

1. Slide (glissé).
2. Cut (coupé).
3. Slide (glissé).

Begins in an open position and finishes in an open position (2 transfers of weight).  
May be executed in all directions.

Chassé is derived from the galop step and the *two-step* is probably derived from the Chassé; the *waltz* also embraces 2 parts of the Chassé (glissé and coupé).

Music: 2/4 or 4/4 time.

Execution. Chassé (forward).

{Stand with right foot in 4th position,  
{Hold skirt.

Prep. {Slide right foot forward,  
{Cut right foot to 4th position,  
{Slide right foot forward.

*Note*—In moving forward finish with weight on rear foot.

#### Chassé (backward).

Stand with right foot in 4th position behind and execute slide, cut, slide backward.

*Note*—In moving backward finish with weight on front foot.

#### Chassé (sideward).

Stand with right foot in 2nd position and execute slide, cut, slide to right side.

*Note*—In moving sideward finish with weight on *same* foot that commenced the step.

Purpose. Chassé develops lightness and grace.

### FOUETTÉ

Definition. *Fouetté*—a swinging of the leg.

May be executed forward (thru 5th position raised,) or backward (thru 5th position raised behind), or sideward.  
Music: 6/8 time.

*Note*—*Fouetté* is generally accompanied by *one hop* on the opposite foot.

Execution. *Fouetté* forward (with hop).

Prep. { Stand with right foot in 5th position raised behind,  
Arms lateral to the left.

{ Hop on left foot and *at same time*  
 { Bring right foot to 5th position raised and  
 { Swing it forward.  
     Arms thru 1st to 3rd position right.

*Note*—When fouetté is taken backward  
 prepare with foot in 5th position  
 raised.

Purpose.           Fouetté develops balance, lightness and  
 dexterity.

## CISEAUX

Definition.       *Ciseaux*—known as the "scissors step,"  
 consists of a point and swing with one foot,  
 while hopping twice on the other.

The pointing may occur in 3rd or 5th  
 position, preferably the latter.  
 Music: 2/4 time.

Execution.                   *Ciseaux*.

Prep. { Stand with right foot in 3rd position,  
       { Arms in 2nd position.  
  
       { Hop on left foot and point right foot in  
       5th (or 3rd) position.  
       { Hop again on left foot and swing right leg  
       diagonally forward.  
       { Arms move thru 1st to 2nd position.

Purpose.           *Ciseaux* develops lightness and grace.



## PAS SISSONNE

Definition. *Pas Sissonne*—derived from an old French dance of the 16th Century, "Sissonne."  
May be executed in all directions from 3rd or 5th position.  
Music: 6/8 time.

Execution. Pas Sissonne to right.

Prep. { Stand with right foot in 3rd position,  
Arms in 1st position.

{ Make a tiny bend,  
Jump upward, keeping feet together, until  
just before landing, then  
Extend left leg sideward (in air),  
Land on right foot and immediately  
Close left foot in 5th position behind,  
Arms move from 1st to 2nd position.

*Note*—The leg extension occurs with the opposite leg and in a direction opposite to the space covered. In moving sideward the foot in *front* indicates the direction (right or left).

Purpose. Pas Sissonne develops lightness, balance, strength, precision and courage.

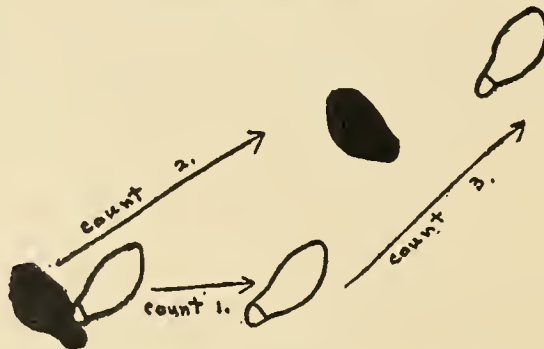
## GROUP 2

### Characteristic Polish Steps

#### POLISH PAS MARCHÉ

Description. *Polish Pas Marché*—consists of 3 movements: leap, slide, step.  
May be executed diagonally forward and backward.  
Music:  $3/4$  mazurka time.

Execution. Polish Pas Marché.



Prep. { Stand with right foot in 3rd position.  
Hold skirt.

Count 1 { Demi rond de jambe with right leg and  
Leap sideward onto right foot,  
Count 2 { Slide left foot across in front (transferring  
weight),  
Count 3 { Step right foot forward.

Same may be executed moving backward.

### POLISH HOLUPIEZ

Description. *Polish Holupiez*—consists of the following movements:

1. Hop, extend opposite leg sideward and strike heels.
2. Slide (to side).
3. Close (in 1st position).

May be executed sideward right and left.

Arms do *not* follow law of opposition.

Music:  $3/4$  mazurka time.

Execution. Holupiez (sideward right).



Prep. { Stand with feet in 1st position,  
Arms in 3rd position open right thruout  
exercise.

{ Hop on left foot and extend right leg side-  
ward,  
Bring left foot to right and strike heels,  
Immediately slide sideward right on right  
foot (a long drawn out slide),  
Close left foot in 1st position.

Note—In moving to right side the left foot strikes the right, so that the strike is not on the same place, but farther to the right. The reverse is true in moving to left side.

## POLISH CHASSE

Description. *Polish Chassé*—consists of 3 movements:

1. Hop.
2. Slide.
3. Hop.

May be executed forward and backward.  
Music:  $\frac{3}{4}$  mazurka time.

Execution. Polish Chassé (forward).

Prep. { Stand with right foot in 3rd position.  
Arms in 2nd position.  
Hop on left foot and extend right leg forward,  
Slide forward on right foot,  
Hop on right foot, leaving left leg raised behind,  
Arms lateral to right.

*Note*—When a series of Polish chassés are executed, the finishing hop of one step and the beginning hop of the next are made on the *same* foot, the opposite leg swinging forward.

## POLISH TORTILLER

Description. *Polish Tortillier*—consists of 3 movements:  
hop, step, step.

Executed moving backward.  
Music:  $\frac{3}{4}$  mazurka time.

## POLISH TORTILLER



Execution.

- Prep. { Stand with right foot in 3rd position,  
Arms folded high in front.
- { Hop on left foot and at same time  
raise right knee sideward, bending body  
to right,  
Step right foot in 5th position behind,  
straighten body,  
Step left foot in 5th position behind.

*Note*—The raised knee must be well turned outward. The body does not turn, but bends to side of raised knee.

## POLISH ÉCHAPPE

Definition.

*Polish Échappé*—an exercise executed from a closed to an open position and always with a tiny hop.

May be executed forward and backward to 4th position; sideward to 2nd position; diagonally to intermediate position.

An *assemblé* usually follows an *échappé*.

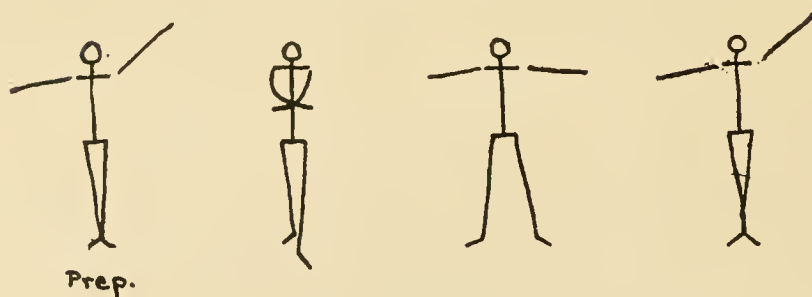
The arms do *not* follow the law of opposition.

Music:  $2/4$  time.



Execution.

Polish Echappé in 4th and 2nd position  
(moving forward).



Prep. { Stand with feet in 1st position,  
Arms in 3rd position open right.

{ Jump to 4th position right (both feet flat  
on floor),  
Arms crossed in 1st position,  
Draw left foot to 1st position and  
*immediately*  
{ Jump to 2nd position (*both* feet flat on  
floor),  
Arms move to 2nd position,  
Close in 1st position,  
Arms move to 3rd position open right.

*Note*—Whichever foot jumped to 4th position remains in place, while other foot draws up to it. A "Tortiller finish" is often used, then the 2nd position is executed with *heels out*.

## GROUP 3

### PORT DE BRAS

*Port de Bras*—carriage of the arms.

There are 5 different movements possible to the arms:

1. Bending.
2. Stretching.
3. Raising.
4. Lowering.
5. Turning.

The 3 movable parts of the arm are:

1. Shoulder.
2. Elbow.
3. Wrist.

In using the arms the movement always commences at the shoulder and should be slow and soft.

The shoulder is also the dividing line of the arm movements:

High—above shoulder;

Low—below shoulder.

The arms are kept far from the body, hands should be natural, any set position of fingers looks affected and stiff.

In low exercises palms are down, in high exercises palms may be turned up or so that the hands may be easily looked into.

Body is again divided lengthwise into right and left half and the arms do not cross the median line except: in irregular movements, such as: lateral position of arms.

The whole arm should describe an oval—the 2 recognized lines are:

- 1.—Straight.
- 2.—Oval.

In *characteristic dances* this rule is not adhered to and we may have what are called "broken lines."

"Law of Opposition" governs the movements of the arms thus: the arm, opposite to the foot in front, is high.

The *head* follows the high hand; the *body* faces the corner of the room at beginning of each exercise and from that position is turned forward, bent sideward and straightened again. The feet, however, remain facing corner.



"Hands support" is the name of position with hands on hips.

Peasant man's position—Fingers closed and back of the hand on hip.

Peasant woman's position—Palm on hip or back of the hand at front of waist.

Gentleman's (or woman's) position—The wrist and fingers are kept firm (indicating strength and dignity) and the part of the hand between the 2nd and 3rd knuckles is placed on hip.

Music: 2/4, 4/4, or 3/4 time.

## EXERCISE I

Prep. { Stand with left foot in 3rd position,  
Left hand support, right arm in lower 1st position,  
Body turned to right and slightly bent to left.

Execution.

Move only right arm thru. { 1st position.  
5th position.  
2nd position.  
lower 1st position.

Repeat as often as desired.

*Note*—When changing to opposite side, slide left foot to 2nd position while bringing arms to 2nd position; then draw left foot to 3rd position behind, right arm support, left arm to lower 1st position.

## EXERCISE 2

Prep.

Prepare as in Exercise 1.

Execution.

Move only right arm thru.  $\begin{cases} \text{1st position.} \\ \text{2nd position.} \\ \text{lower 1st position.} \end{cases}$

## EXERCISE 3

Prep.  $\begin{cases} \text{Stand with left foot in 3rd position,} \\ \text{Arms in lower 1st position,} \\ \text{Body turned to right corner.} \end{cases}$

Execution.

$\begin{cases} \text{Arms move to 1st position, palms down,} \\ \text{Finish movement by turning palms up,} \\ \text{Arms move to 2nd position,} \\ \text{Arms move to lower 1st position.} \end{cases}$

## EXERCISE 4

Prep.

Prepare as in Exercise 3.

Execution.

Arms move thru  $\begin{cases} \text{1st position.} \\ \text{3rd position right.} \\ \text{2nd position.} \\ \text{lower 1st position.} \end{cases}$

## EXERCISE 5

Prep.

Prepare as in Exercise 3.

Execution.

Arms move thru  $\begin{cases} \text{1st position.} \\ \text{5th position.} \\ \text{2nd position.} \\ \text{lower 1st position.} \end{cases}$



## EXERCISE 6

Prep. Prepare as in Exercise 3.

Execution. Arms move thru  $\left\{ \begin{array}{l} \text{1st position.} \\ \text{4th position right.} \\ \text{2nd position.} \\ \text{Lower 1st position.} \end{array} \right.$

## EXERCISE 7

Prep.  $\left\{ \begin{array}{l} \text{Stand with feet in 1st position,} \\ \text{Arms in 2nd position,} \\ \text{Body facing forward.} \end{array} \right.$

Execution.  $\left\{ \begin{array}{l} \text{Bring right arm across body (arms lateral} \\ \text{to the left) and} \\ \text{Bend body to left,} \\ \text{Carry right arm to 2nd position and} \\ \text{Straighten body.} \end{array} \right.$

## EXERCISE 8

Prep. Prepare as in Exercise 7.

Execution. Move only right arm thru.  $\left\{ \begin{array}{l} \text{Lateral position to left,} \\ \text{2nd position,} \\ \text{Lateral position to left,} \\ \text{3rd position right,} \\ \text{2nd position.} \end{array} \right.$

*Note*—The left arm remains in 2nd position thruout exercise.

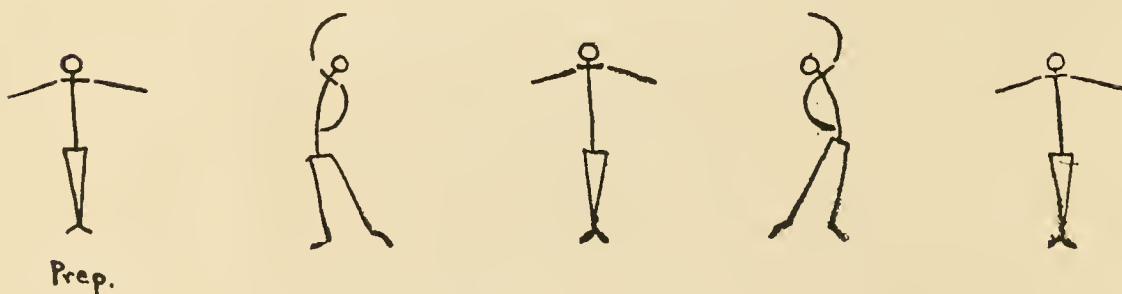
## EXERCISE 9



Prep. { Stand with feet in 1st position,  
Arms in 2nd position,  
Body facing forward.

Execution. { Arms lateral to left and  
bend body to left.  
Slide right foot to 2nd position and  
bend body to right,  
Arms move to 2nd position (right arm lower,  
pointing towards foot.)  
Slide, hop forward on right foot and  
bend body to left,  
Arms move thru 1st to 5th position.  
Step back on left foot and  
draw right foot to 1st position,  
straighten body,  
Arms move to 2nd position.

## EXERCISE 10



## EXERCISE 10

Prep. { Stand with feet in 1st position,  
Arms in 2nd position,  
Body facing forward.

Execution. { Slide right foot to 2nd position and  
Turn body to right, bending backward,  
Arms move to 4th position left.

{ Draw right foot to 1st position and  
Straighten body,  
Arms move to 2nd position, arching  
body.

{ Slide left foot to 2nd position and  
Turn body to left, bending backward,  
Arms move to 4th position right.

{ Draw left foot to 1st position and  
Straighten body,  
Arms move to 2nd position, arching  
body.

## EXERCISE 11

Prep. { Stand with right foot in 4th position,  
Arms in 2nd position.

Execution. { Bend left knee (plier) and  
Slide right foot to 4th position prolonged  
behind,  
Arms move to 1st position.

{ Draw right foot forward and transfer weight  
to it,  
Arms move to 5th position.

{ Point left foot in 4th position,  
Draw left foot to 1st position,  
Arms move to 2nd position.

## EXERCISE 12

Prep. { Stand with left foot in 4th position (both  
feet *flat* on floor),  
Arms in 2nd position,  
Body turned to right, but head forward.

Execution. { Bring arms to 1st position and  
Bend body forward (straight knees).  
{ Straighten body, turn it forward and bend  
to left,  
Arms move to 3rd position right.

## GROUP 4

### Social Dancing Steps

#### MINUET PAS MARCHÉ

Description. *Minuet Pas Marché*—a dignified walking step used in dancing the "Minuet."

Execution. Executed in 6 counts:  
1—Step forward with right foot.  
2—Step forward with left foot.  
3—Step forward with right foot.  
4—Point left foot in 2nd position.  
5—Step forward with left foot.  
6—Close right foot in 1st position.

Music:  $3/4$  time.

#### SCHOTTISCHE STEP

Description. *Schottische Step*—consists of 4 movements:  
1—Slide right foot to side.  
2—Close left foot in 5th position behind.  
3—Slide right foot to side.  
4—Hop on right foot and swing left leg forward.

Music:  $4/4$  time.

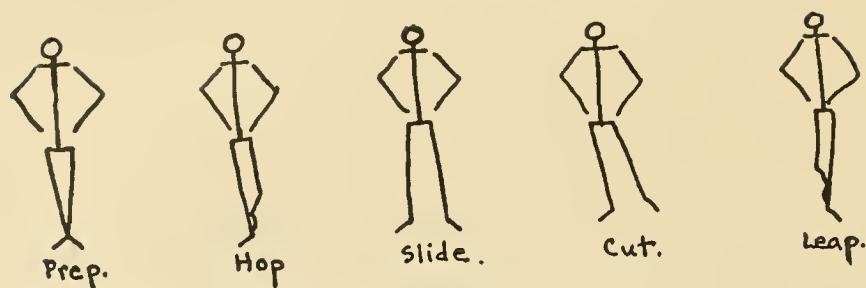
#### POLKA

Definition. *Polka*—originated by a Polish woman about 1840 and at that time was danced with partners side by side. A Polish woman is called "Polka," hence the name. It is said by some to have been danced under another name at the end of the 18th century.

The step consists of: hop, slide, cut, leap.  
Music:  $2/4$  time (metronomē best at 104).



### Polka Step (sideward right).



Prep. { Stand with feet in 1st position,  
Hands support.

Execution. { Hop on left foot,  
Slide right foot to side,  
Cut right foot to 2nd position raised,  
Leap onto right foot, left foot in 5th position  
raised behind.

Repeat alternately left and right sideward.

### MAZURKA

Definition. *Mazurka*—derived from "Mazur," meaning peasant. The step consists of:

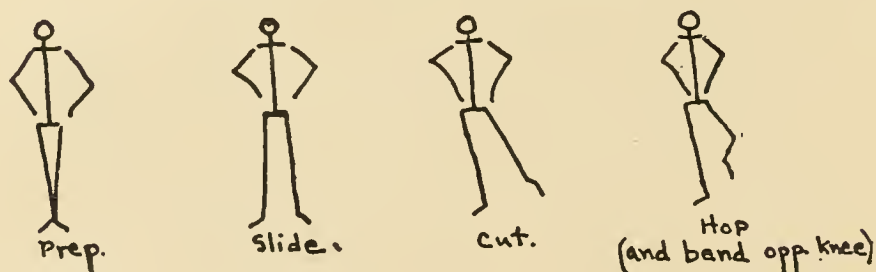
1—Slide,

2—Cut,

3—Hop.

Music:  $\frac{3}{4}$  mazurka time.

Mazurka Step (sideward right).



Prep. {Stand with feet in 1st position,  
Hands support.

Execution. {Slide right foot to side,  
Cut right foot to 2nd position raised,  
Hop on left foot and bend right knee side-  
ward, right foot in 5th position raised  
behind.

Repeat to same side as often as desired.

### POLKA REDOWA

Execution. *Polka Redowa*—:

{Slide right foot to side,  
Cut right foot to 2nd position raised,  
Leap onto left foot.

Music:  $3/4$  mazurka time.

### POLKA MAZURKA

*Polka Mazurka*—a combination of 1 mazurka step and 1 Polka Redowa Step, originated by a Russian Princess.

Music:  $3/4$  mazurka time.

Polka Mazurka to right.

Execution. {Slide right foot to side,  
Cut right foot to 2nd position raised,  
Hop on right foot.

{ Slide right foot to side,  
 { Cut right foot to 2nd position raised,  
 { Leap onto left foot.

## WALTZ

*Waltz*—originated in 1617, probably in Germany, tho Austria also claims it.

Music:  $\frac{3}{4}$  time.

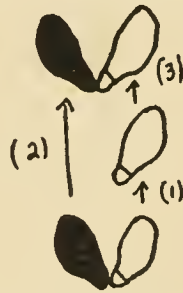
Accent on first beat of music; two measures (6 counts) needed for one complete turn.

The waltz was originally danced with partners side by side, facing and holding hands. The "dancing position" came into vogue about 1830 or 1840.

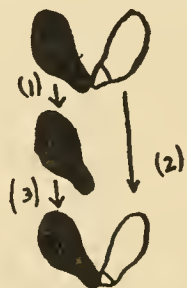
### Waltz Preparation.

(Class arranged in lines, all facing forward)

Execution.



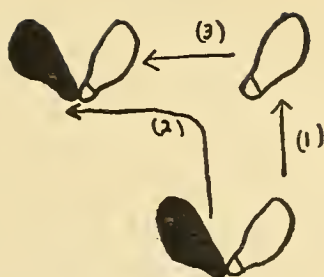
{ Step forward on right foot	count 1
{ Step forward on left foot	count 2
{ Close right foot in 1st position	count 3



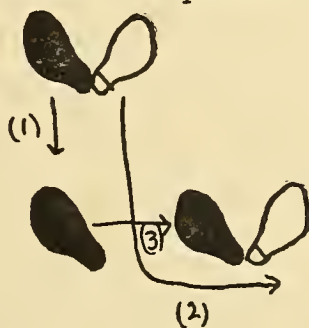
{ Step back on left foot	count 1
{ Step back on right foot	count 2
{ Close left foot in 1st position	count 3

Execution.

Then:



{ Leap forward on right foot,  
Slide left foot thru 1st to 2nd position,  
Close right foot in 1st position.



{ Leap backward on left foot,  
Slide right foot thru 1st to 2nd position,  
Close left foot in 1st position.

Right Square.

Same as above, describing a square by turning right at each corner. Turn on the slide.

Left Square.

Reverse of above.

Waltz Step.

Leap (jeté),  
Slide (glissé),  
Cut (coupé),

*Note*—In practice the "cut" is pronounced, but later is modified until it is executed without lifting the foot.

Execution.

Circle Formation.

(All facing centre).

- { 1 waltz step forward with right foot,
- { 1 waltz step backward with left foot,
- { Repeat,
- { Hands joined.
- { Drop hands,
- { 1 waltz square right,
- { 8 measures in all.

Circle Formation.

(All facing right, one behind the other.)

Same series as above.

Girl's Part (entire class).

- { 1 waltz step forward with right foot,
- { 1 waltz step forward with left foot,
- { 1 waltz turn to right (2 measures), 4 measures
- { in all.

Boys' Part (entire class).

- { 1 waltz step backward with left foot,
- { 1 waltz step backward with right foot,
- { 1 waltz turn right (2 measures), 4 measures
- { in all.



## PART 2

### TECHNIQUE EXERCISES

(As taught by Louis H. Chalif)

- 1—"5 positions," 2/4 time.
- 2—Élever, 3/4 time.
- 3—Plier, 2/4 time.
- 4—Dégager in 2nd position, 3/4 time.
- 5—Dégager in 4th position, 3/4 time.
- 6—Petit battement in 2nd position, 2/4 time.
- 7—Coupé to 2nd position, 6/8 time.
- 8—Coupé to 4th position, 6/8 time.
- 9—Petite rond de jambe, 4/4 time.
- 10—Sauté, 2/4 time.
- 11—Petit battement in 2nd and 4th position, 2/4 time.
- 12—Same as above with port de bras, 2/4 time.
- 13—Grand battement, 2/4 time.
- 14—Glissé, sauté, changé, 4/4 time.
- 15—Jeté, 6/8 time.
- 16—Tour jeté, 6/8 time.
- 17—2 coupé, sauté, 1 tour jeté, 6/8 time.
- 18—Rond de jambe, 2/4 time.
- 19—Dégager in 2nd and 4th position, 3/4 time.
- 20—Dégager in 2nd and 4th position behind, 3/4 time.
- 21—Tortiller, 4/4 time.
- 22—Pas de bourrée (simple), 6/8 time.
- 23—Pas de bourrée changé, 6/8 time.
- 24—Pas ballonné, 4/4 time.

- 25—Pas de basque (forward,)  $3/4$  time.
- 26—Pas de basque (backward),  $3/4$  time.
- 27—Lateral pas de basque,  $3/4$  time.
- 28—Three-step turn,  $4/4$  time.
- 29—Tour de basque,  $4/4$  time.
- 30—1 ballonné, 1 pas de basque,  $3/4$  time.
- 31—1 pas de basque, 1 tour de basque,  $3/4$  time.
- 32—Glissades (simple),  $6/8$  time.
- 33—Glissades changé,  $6/8$  time.
- 34—Assemblé,  $6/8$  time.
- 35—2 pas de basques, 1 tour de basque, 1 pas de bourrée and point,  $3/4$  time.
- 36—1 ballonné, 1 pas de basque, 1 tour de basque and hold,  $3/4$  time.
- 37—1 Jeté, fouetté, sauté (moving forward),  $6/8$  time.
- 38—Same exercise moving backward.  $6/8$  time.
- 39—1 pas de bourrée simple, 1 pas de bourrée changé, 1 pas de bourrée changé with half turn, 1 pas de bourrée simple completing turn; called the "*dancing problem*."  $6/8$  time.
- 40—Holupiez and assemblé in 1st position, with 2 frappés.  $3/4$  mazurka time.
- 41—1 Jeté, fouetté, sauté (on right), same on left, 1 jeté, saute, forward and back, 4 pas de basques forward, repeat, executing pas de basques backward (instead of forward), 3-4 time.  
Called the "step swing" series.
- 42—Polish chassé (moving forward),  $3/4$  mazurka time.
- 43—Polish tortiller (moving backward). 3-4 mazurka time.
- 44—1 holupiez, 1 Polish chassé.  
 $3-4$  mazurka time.

- 45—Glissades and assemblé in 1st position, 6/8 time.
- 46—2 tortiller, 2 changements, 4/4 time.
- 47—1 jeté, fouetté (sauté), 1 pas de bourrée changé, 4/4 time.
- 48—1 ballonné, 1 pas de basque, 2 tour de basques, 3/4 time.
- 49—Petit battement sur le cou-de-pied, 2/4 time.
- 50—Polish échappé in 4th and 2nd position (moving forward), 2-4 time
- 51—Glissades, 1 jeté and assemblé in 5th position, 6/8 time.
- 52—4 glissades, 1 jeté, assemblé, 2 changements, 3/4 time.
- 53—1 pas de basque, glissé, coupé (forward), 3/4 mazurka time.
- 54—Polish pas marche, 4/4 time.
- 55—1 ballonné, rond de jambe, 1 pas de bourrée changé, 3/4 time.
- 56—1 ballonné, 1 demi pas de basque, 1 jeté and assemblé, 3/4 time.
- 57—1 jeté, 1 pas de bourrée changé (moving sideward), 6/8 time.
- 58—Simple chassé (moving forward), 4/4 time.
- 59—1 simple chassé, 1 jeté and assemblé (moving forward), 4/4 time.
- 60—Same moving backward, 4/4 time.
- 61—1 jeté 1 pas de bourrée changé, 1 tour de basque (all same direction), 6/8 time.
- 62—1 chassé, 1 jeté and assemblé, 2 changements, 1 jeté and assemblé (moving forward), 2/4 time.
- 63—Same moving backward, 2/4 time.
- 64—2 ballonnés, 1 pas de basque, 1 tour de basque, 3/4 time.
- 65—2 pas de basques, 1 tour de basque, 1 slow glissade (foot in front), 3/4 time.

- 66—Glissé, sauté (diagonally forward on right foot), glissé, sauté (back on left foot), rond de jambe pas de bourrée changé (to left), 2 glissades (to left), 1 tour de basque (to left),  $\frac{3}{4}$  time.
- 67—4 pas de basques forward, 2 pas de basques backward, 1 tour jeté (right),  $\frac{3}{4}$  time.
- 68—4 pas de basques forward, rond de jambe (with right leg), 1 pas de bourrée changé (to left), rond de jambe (with left leg), coupé, glissé, coupé (backward), 2 tour de basques (to right),  $\frac{3}{4}$  time.
- 69—Coupé, sauté (backward and forward), 1 tour de basque, 1 slow pas de basque (opposite direction),  $\frac{3}{4}$  time.
- 70—1 simple chassé (forward), 1 jeté, assemblé, 4 glissades (to right, finish with left foot in 3rd position),  $\frac{2}{4}$  time.
- 71—1 jeté (to right), 2 pas de bourrées changé (right to left),  $\frac{6}{8}$  time.
- 72—Jeté, fouetté, sauté (right and left), balance forward and back, 4 pas de basques forward, jeté, fouetté sauté (right and left), balance forward and back, 2 pas de basques backward, 1 tour jeté (to right),  $\frac{3}{4}$  time.
- 73—Ciseaux,  $\frac{2}{4}$  time.
- 74—1 ciseaux, 1 pas de bourrée changé,  $\frac{2}{4}$  time.
- 75—Sissonne,  $\frac{6}{8}$  time.
- 76—Pas de chat,  $\frac{3}{4}$  time.
- 77—1 sissonne, 1 pas de bourrée changé (sideward),  $\frac{6}{8}$  time.
- 78—1 glissade, 1 jeté (same direction),  $\frac{6}{8}$  time.
- 79—1 jeté, 1 pas de bourrée changé, 1 tour de basque (all same direction),  $\frac{6}{8}$  time.

- 80—4 pas de basques forward, rond de jambe (with right), 1 pas de bourrée changé (to left), rond de jambe (with left), coupé, glissé coupé (backward), 1 pas de basque backward, 1 tour de basque,  $\frac{3}{4}$  time.
- 81—1 pas de basque, 1 glissade (opposite direction and foot in front),  $\frac{3}{4}$  time.
- 82—1 simple chassé backward (with left), 1 jeté and assemblé, 4 glissades (to right),  $\frac{4}{4}$  time.
- 83—1 sissonne, 1 pas de bourrée changé (forward),  $\frac{6}{8}$  time.
- 84—Grand tour jeté (backward),  $\frac{6}{8}$  time.
- 85—2 jetés, 1 pas de bourrée changé, 1 tour de basque, 1 slow glissade (foot in front),  $\frac{6}{8}$  time.
- 86—1 pas de basque (with right), 1 glissade to left (foot in front), 1 tour de basque right,  $\frac{3}{4}$  time.
- 87—1 pas de basque, 1 glissade (foot behind), 1 tour de basque,  $\frac{3}{4}$  time.



















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